

A black and white photograph of a park scene. In the foreground, a man and a woman are sitting on a wooden bench, looking at a book together. The woman is holding a folder. To their right is a large, ornate stone urn. In the background, there is a large, multi-story building with many windows, surrounded by trees. Other people are visible in the distance, some sitting on benches and others walking.

WILLIAM D. CANNON ART GALLERY

ANDRÉ KERTÉSZ

ON READING

FEBRUARY 21 - APRIL 18, 2010

A GUIDE FOR EDUCATORS

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STEPS OF THE THREE-PART-ART PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in the *André Kertész: On Reading* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAMETAGS ARE GREATLY APPRECIATED

School Visits to the Cannon Art Gallery:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at 760-434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be faxed a confirmation notice within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Also, please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette. See Below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901.

ABOUT THE EXHIBITION

André Kertész: On Reading

February 21, 2010—April 18, 2010

Henri Cartier-Bresson once stated on behalf of himself, Robert Capa, and Brassai, that, “Whatever we have done, Kertész did first.” He referred to the concentrated community of innovative artists in Paris of the 1920s. Kertész’s influence would continue well into the 1970s, affecting another generation that included Lisette Model, Berenice Abbott, Helen Levitt, Roert Frank, Garry Winogrand, and Lee Fiedlander, among many others.

On Reading, a series of photographs made by Kertész in Hungary, France, and the United States over a fifty year period, illustrates his penchant for the poetry and choreography of life in public and also private moments at home, tapping the absorptive power of reading as a universal pleasure. Sturdily balanced between geometric composition and playful observation, it is easy to understand how these glimpses of everyday people and places would come to heavily influence photography as an art form.

André Kertész (American, born Austria-Hungary, 1894-1985) began taking photographs in Budapest in 1912. He was drafted into the Austro-Hungarian Army where he volunteered for the Polish and Russian fronts. Wounded in 1915, Kertész returned to Budapest before moving to Paris in 1925. Kertész circulated among avant-garde literary and artistic groups and embraced the deep culture of Paris between the World Wars. He also participated in the New Vision movement, based on the quick facility of the new small Leicas as well as the demand by László Moholy-Nagy of the progressive German Bauhaus school for a new visual literacy based on photography. With the rise of Hitler and the Nazis, many from the Parisian community took their discoveries to America. Kertész moved with his wife to New York in 1936 and worked there as an artist and commercial photographer for the rest of his life, with little recognition of his contributions until shortly before he died.

The 104 photographs in the exhibition are drawn from the collection of Museum of Contemporary Photography, Columbia College, Chicago. Approximately half were published in the book *On Reading* (Grossman, New York) in 1971. W.W. Norton will publish an expanded version of the publication in 2007.

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

Visual Arts

Grade 3

- Identify and describe how foreground, middle ground, and background are used to create the illusion of space. (*Standard 1.3*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes. (*Standard 2.4*)
- Distinguish and describe representational, abstract, and nonrepresentational works of art. (*Standard 3.3*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them. (*Standard 4.2*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

Grade 4

- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Standard 4.3*)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

English-Language Arts

Grade 3

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (*Standard 1.2*)
- Respond to questions with appropriate elaboration. (*Standard 1.3*)
- Organize ideas chronologically or around major points of information. (*Standard 1.5*)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard 2.3*)

Grade 4

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (*Standard 1.3*)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)
- Write information reports. (*Standard 2.3*)

PRE-VISIT ACTIVITIES

Lesson 1: *The Elements of Art*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value, and space. In this lesson, students will learn about the Elements of Art through a discussion of the works in *André Kertész: On Reading*.

Materials

- Image 1: *Buenos Aires (man reading while walking)*
- Image 2: *L.I. Train (woman reading newspaper)*
- Image 3: *20th St. West (chimneys, laundry line)*
- Image 4: *Latin Quarter, Paris (man on rooftop balcony)*
- Image 5: *Pont des Arts (man reading between trees)*
- Image 6: *Circus, New York (performer lying on bench reading)*
- Appendix: Elements of Art

Procedures

- Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or post the Elements of Art terms (see appendix) for your class to review as you discuss the following terms. *All works of art incorporate one or more of the elements of art. Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.*

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value: The lightness or darkness of a hue or neutral color.

Space: The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

- Engage your students in a conversation about the selected group of images included in the *André Kertész: On Reading* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. The questioning strategies on the back of each laminated image, which address all of the Elements of Art defined above, will help you guide the discussion with your class.

Extension

- Ask your students to prepare short presentations on one of the photographs discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

Lesson 2: *An Introduction to Photographic Terms*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

In this lesson, students will learn about photographic terms through a discussion of the works in *André Kertész: On Reading*.

Materials

- Image 1: *Buenos Aires (man reading while walking)*
- Image 2: *L.I. Train (woman reading newspaper)*
- Image 3: *20th St. West (chimneys, laundry line)*
- Image 4: *Latin Quarter, Paris (man on rooftop balcony)*
- Image 5: *Pont des Arts (man reading between trees)*
- Image 6: *Circus, New York (performer lying on bench reading)*
- Appendix: Photographic Terms

Procedures

- Begin this lesson with an introduction to terms that are often used in the discussion and practice of photography. Display the definitions of these terms for your students, and encourage them to reference these terms and definitions throughout the lesson (see appendix).

Angle view: Placement of a camera at an angle to the subject rather than straight on.

Background: The part of the picture plane that seems to be farthest from the viewer.

Bird's eye: Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.

Close-up: Placement of a camera near to the subject; used especially for a person's face.

Composition: Arrangement of the elements within the frame-the main subject, the foreground and background, and supporting subjects.

Extreme Close-up: Placement of a camera very close to the subject (i.e., a detail of a person's eye).

Far view or long shot: Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Framing: When the photographer arranges the subject, foreground, and background within the boundaries of the camera frame.

Front view: Placement of a camera in front of the subject.

Subject: The main idea or object in a piece of artwork.

Vantage Point: Where the camera is placed to take the photograph. The relationship between the camera and the subject. For example: Is the camera placed at, above, or below eye level.

- Engage your students in a conversation about the selected group of images included in the *André Kertész: On Reading* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. The questioning strategies on the back of each laminated image, which address all of the photographic terms defined above, will help you guide the discussion with your class.
- Ask your students to keep all of their new vocabulary words in mind when they visit the *André Kertész: On Reading* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the photographs that they will see on their fieldtrip to the gallery.

Extension

- Direct your students to choose one of the photographs that they discussed in class and create a single or multi-paragraph description of the photograph. Students should incorporate two or more photographic terms from this lesson.

Lesson 3: *Set the Scene*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

André Kertész was a masterful observer of the human condition. His photographs provide intimate glimpses into the lives of everyday people and the places where they live, work, rest, and play. Each of the images in the exhibition, *André Kertész: On Reading*, is an example of classic photographic composition and strong subject matter. In this lesson, students will hone their compositional skills through a discussion of the terms, *subject* and *composition*, and participation in a theatrical exercise.

Materials

- A selection of props found in the classroom (textbooks, writing utensils, lunch boxes, hats, drawing/coloring implements, sports/outdoor equipment, etc.)
- Appendix: Photographic Terms

Procedures

- Begin this lesson with a discussion of the terms, subject and composition, which are often used in the discussion and practice of photography. Display the definitions of these terms for your students, and encourage them to reference these terms and definitions throughout the lesson (see appendix). *What is composition? What does it mean to compose a work of art, whether it is a painting, drawing or photograph? What is a subject in a work of art?*

Composition: Arrangement of the elements within the frame—the main subject, the foreground and background, and supporting subjects.

Subject: The main idea or object in a piece of artwork.

- Explain to your class that they will break into small groups and participate in a theatrical activity that will use their knowledge of the terms, composition and subject.
- Divide your class into several groups of four or five students, and assign each group a space, either inside the classroom or outside of the classroom, where they will be able to work away from the other groups.
- Explain to your students that the photographer, André Kertész, photographed the happenings of everyday life (i.e. a woman reading on a bus, a man reading in a dressing room, a boy reading in a park, etc.). These photographs captured ordinary

people living a particular moment of their lives. *What are some activities that you do every day? Have you ever captured these activities in a photograph? Imagine that you took a photograph of one of these everyday activities, and then looked back at this photograph twenty years from today. What would you think about your younger self? Would you be glad that you captured the activity in a photograph?*

- In this lesson, each group will stage a circumstance for an imaginary photograph using props that are found in the classroom (i.e. a group of art students in a museum, students taking a test, a group of friends eating lunch, etc.). As a class, brainstorm possible circumstances for your students' photographs.
- Explain to your students that they have an allotted amount of time, approximately 15-20 minutes, to brainstorm a subject for their imaginary photograph and compose every member of their group in the photograph. Encourage the groups to think carefully about the subject and composition of their scenes. *What are some examples of subjects for this activity? What types of props can you use to tell the viewer more about the subject(s) of your photograph? How will you compose your photograph? Where will everyone sit or stand? Will the members of your group look at each other in the photograph, or will they look away from each other?*
- After each group has set their scene, ask them to present their photographs for the class. Each group should position themselves in front of their chosen background, either inside or outside of the classroom, and then freeze in the composition that they discussed as a group.
- While each group is still in their frozen, photographic form, ask the students from the other groups to identify the subject of the photograph and provide their observations on the composition of the photograph. *What is the subject(s) of this photograph? Describe the composition of this group's photograph. What props did this group choose to include in their photograph? What activity did this group capture in their photograph?*

Extension

- Direct your students to write a single or multi-paragraph description of the imaginary photograph that they created with their group. Students should provide a detailed description of the subject and composition of their group's freeze frame photograph.

POST-VISIT ACTIVITIES

Lesson 4: *Find Your Frame*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 90-minute class session

Summary

Framing refers to the way in which a photographer arranges the subject, foreground, and background within the boundaries of the camera frame. In this lesson, students will experience the process of framing a photographic “shot” by using a literal frame of their choice to compose and document a scene from in and around the classroom.

Materials

- Image 3: *20th St. West (chimneys, laundry line)*
- Image 5: *Pont des Arts (man reading between trees)*
- Photocopied frame templates (see appendix)
- Scissors
- Pencils
- Notebook paper

Procedures

- Display Image 3: *20th St. West (chimneys, laundry line)* and Image 5: *Pont des Arts (man reading between trees)* for your students. Engage them in a discussion about the composition of the two photographs. *What does it mean to compose a photographic “shot?” Describe the composition of Image 3: 20th St. West (chimneys, laundry line) and Image 5: Pont des Arts (man reading between trees). What is in the foreground of each of the photographs? What is in the background?*

Composition: Arrangement of the elements within the frame—the main subject, the foreground and background, and supporting subjects.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Background: The part of the picture plane that seems to be farthest from the viewer.

- Explain to your students that they will experience the process of framing a photographic “shot” by using a frame template of their choice. They will then document their respective compositions in a series of short journal entries. *What did the photographer, André Kertész, include within the frame of Image 5: Pont des Arts (man reading between trees)? What do you think lies on the outside of the*

frame? What did Kertész use to frame the sides of his photographic? What did he use to frame the top of his image?

Framing: When the photographer arranges the subject, foreground, and background within the boundaries of the camera frame.

- Distribute the frame templates to your students (see appendix).
- Direct each student to choose one frame from the four templates, and then ask them to use scissors to cut around the inside edges of their chosen shape, removing the paper from the center of their frame.
- Explain to your students that they will have a set period of time, approximately 30-minutes, to explore a space of your choosing, i.e. the classroom, a nearby playground, an outdoor eating area, etc. They should bring their chosen frame on their journey, as well as a pencil and one sheet of paper.
- Instruct the group to use their frame as a way to compose an image. *What will you include in your frame? What will you choose to not include in your frame? Will you use natural elements, such as tree trunks to frame your “shot?” Will you use man-made elements, such as playground equipment or picnic tables, to frame your “shot?”*
- In the allotted period of time, direct your students to frame approximately five images, documenting each “shot” with a short journal entry detailing the subject and composition of their images, as well as the elements that they chose to frame their “shots.” If time permits, students can also include information on the foreground and background of their framed images, vantage point, close-up vs. long shot, etc.

Close-up: Placement of a camera near to the subject; used especially for a person’s face.

Far view or long shot: Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Subject: The main idea or object in a piece of artwork.

Extension

- Direct your students to create a short presentation that describes their experience framing images in and around the classroom. Encourage them to include detailed descriptions of their working process, i.e. where did they decide to go in order to find “shots,” how did they decide what to include in the frame and what to leave out of their framed images?

Lesson 5: *Tell Me a Story*

Related Subjects: Visual & Performing Arts; English-Language Arts; Science

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session; 30-minute at-home assignment

Summary

Have you ever heard the phrase, “a picture is worth a thousand words?” Photographs are often used to tell stories, or narratives, about people, places and events. Oftentimes, publications such as newspapers and magazines use photographs with captions to tell stories to an audience; this is called photojournalism. André Kertész is considered to be a seminal figure in photojournalism for his early work for numerous magazines and newspapers in the United States and Europe. In this lesson, students will learn about photojournalism through a discussion of photographs from *André Kertész: On Reading* and a hands-on exercise in writing and observing.

Materials

- Image 1: *Buenos Aires (man reading while walking)*
- Image 2: *L.I. Train (woman reading newspaper)*
- Image 3: *20th St. West (chimneys, laundry line)*
- Image 4: *Latin Quarter, Paris (man on rooftop balcony)*
- Image 5: *Pont des Arts (man reading between trees)*
- Image 6: *Circus, New York (performer lying on bench reading)*
- Photocopied *Tell Me a Story* templates (three for each student)
- Colored pencils, markers or crayons
- Digital camera (optional)
- Photo paper (optional)
- Pencils

Procedures

- Begin this lesson with a discussion of the term, photojournalism. Explain to your students that André Kertész was considered by many to be an important figure in early photojournalism, both in Europe and the United States. He worked for several different newspapers and magazines, all of which published his photographs, along with captions, to tell a story about an event happening in the world. *Can anyone define the term, photojournalism, in their own words? Do you read newspapers or magazines? Do you often see photographs with text somewhere around them? Can you think of a recent example of a photo that you’ve seen in a newspaper or magazine?*

Caption: A short description or title accompanying an illustration or photograph in a printed text.

Photojournalism: The field in which the news and events is presented through photographs.

- Lead your students in a discussion about captions. Display all six images included in the *André Kertész: On Reading* Resource Guide for your class. *What is a caption? Can you think of captions to accompany each of these images?* As a class, brainstorm a list of possible captions for each of the six images.
- Tell your students that they will be photojournalists for a day! Explain to them that they will document an event, either at school or at home, through the use of images and captions. As a class, brainstorm a list of possible events to document, i.e. a school play, a band concert, a student art exhibition, a day in the life of a 3rd-grade student, a parent cooking a meal at home, an outing to the store, a soccer game, etc.
- Explain to your class that they can choose to document an event with a digital camera (If students choose this option, they will need to print their images on photo paper or 8.5" x 11" printer paper). Or, students can choose to document the event by drawing their own images using colored pencils, marker, crayons, etc.
- At this point in the lesson, you can choose to have your students complete this assignment in class, or assign it as a homework assignment.
- Ask your students to bring their completed photojournalism assignment with them to class the following day. Split the class into small groups to present their projects to each other, or ask for volunteers to present their projects to the class.

Extension

- Direct your students to create a single or multi-paragraph written narrative to accompany their drawings and captions, much like a newspaper or magazine article. Encourage them to include detailed descriptions of the event that they documented for this assignment.

GLOSSARY

GLOSSARY

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

Angle view: Placement of a camera at an angle to the subject rather than straight on.

Background: The part of the picture plane that seems to be farthest from the viewer.

Bird's eye: Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.

Caption: A short description or title accompanying an illustration or photograph in a printed text.

Close-up: Placement of a camera near to the subject; used especially for a person's face.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of Art: Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

Extreme Close-up: Placement of a camera very close to the subject (i.e., a detail of a person's eye).

Far view or long shot: Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Focal Length: The distance between the lens and image when focused for a distant subject.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Framing: When the photographer arranges the subject, foreground, and background within the boundaries of the camera frame.

Front view: Placement of a camera in front of the subject.

Intensity: Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mixed media art: Mixed media art refers to artwork that is made using more than one medium or material.

Mood: The atmosphere or feeling of a work of art.

Narrative: A narrative is a story or an account of an event or experience.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Photography: From the Greek roots “photo” and “graphy” which means “light writing” The art of producing images on a light-sensitive surface by the chemical action of light or other radiant energy.

Photojournalism: The field in which the news and events is presented through photographs.

Positive space: Positive space consists of spaces that are or represent solid objects.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Style: Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Two-dimensional: Having height, and width but not depth. Also referred to as 2-D.

Value: Lightness or darkness of a hue or neutral color.

Vantage Point: Where the camera is placed to take the photograph. The relationship between the camera and the subject. For example: Is the camera placed at, above, or below eye level.

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WEB RESOURCES

Sites featuring resources for educators and students.

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum

http://www.getty.edu/education/for_teachers/building_lessons/elements.html

Museum of Modern Art, New York: Modern Teachers

<http://www.moma.org/modernteachers/>

PBS: American Masters, Kertész, André

<http://www.pbs.org/wnet/americanmasters/episodes/andre-kertesz/about-andre-kertesz/645/>

The J. Paul Getty Museum, A Biography of Kertész, André

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1883>

PBS Teachers, The Arts: Photography

<http://www.pbs.org/teachers/arts/inventory/photography-912.html>

Kodak: Photography Lesson Plans

<http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/photography.shtml>

APPENDIX

Elements of Art:

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

Color:

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Form:

Form, along with shape, defines objects in space. Form has depth as well as width and height.

Line:

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.

Texture:

The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Shape:

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space:

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Value:

Lightness or darkness of a hue or neutral color.

Angle view:

Placement of a camera at an angle to the subject rather than straight on.

Background:

The part of the picture plane that seems to be farthest from the viewer.

Bird's eye:

Placement of a camera above the subject so that the viewpoint is that of a bird looking down at the subject.

Close-up:

Placement of a camera close to the subject; used especially for a person's face.

Composition:

Arrangement of the elements within the frame-the main subject, the foreground and background, and supporting subjects.

Extreme Close-up:

Placement of a camera very close to the subject (i.e., a detail of a person's eye).

Far view or long shot:

Placement of a camera very far or away from the subject so that you see the background around them as well as the subject.

Foreground:

Part of a two-dimensional artwork
that appears to be nearer the
viewer or in the front.

Framing:

When the photographer arranges the subject, foreground, and background within the boundaries of the camera frame.

Front view:

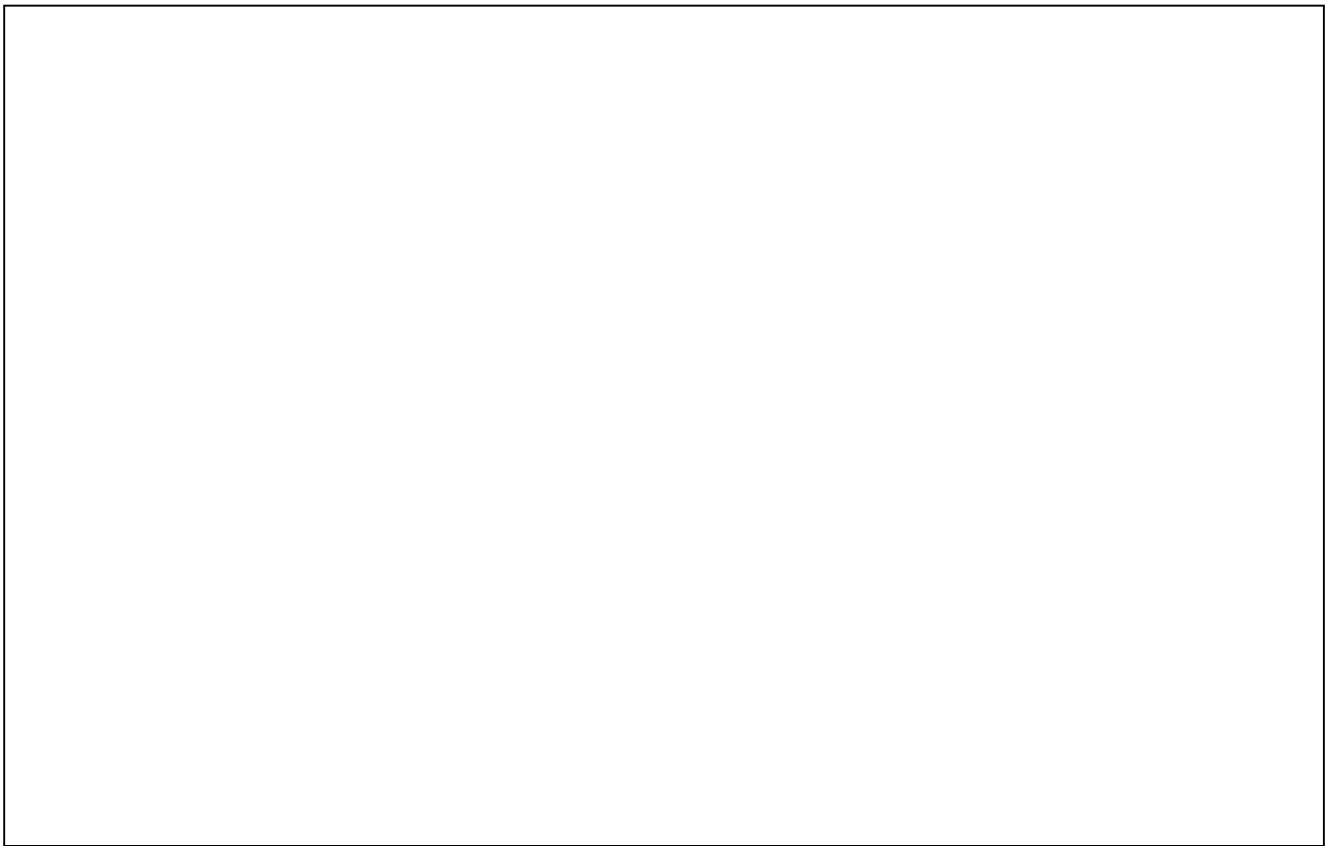
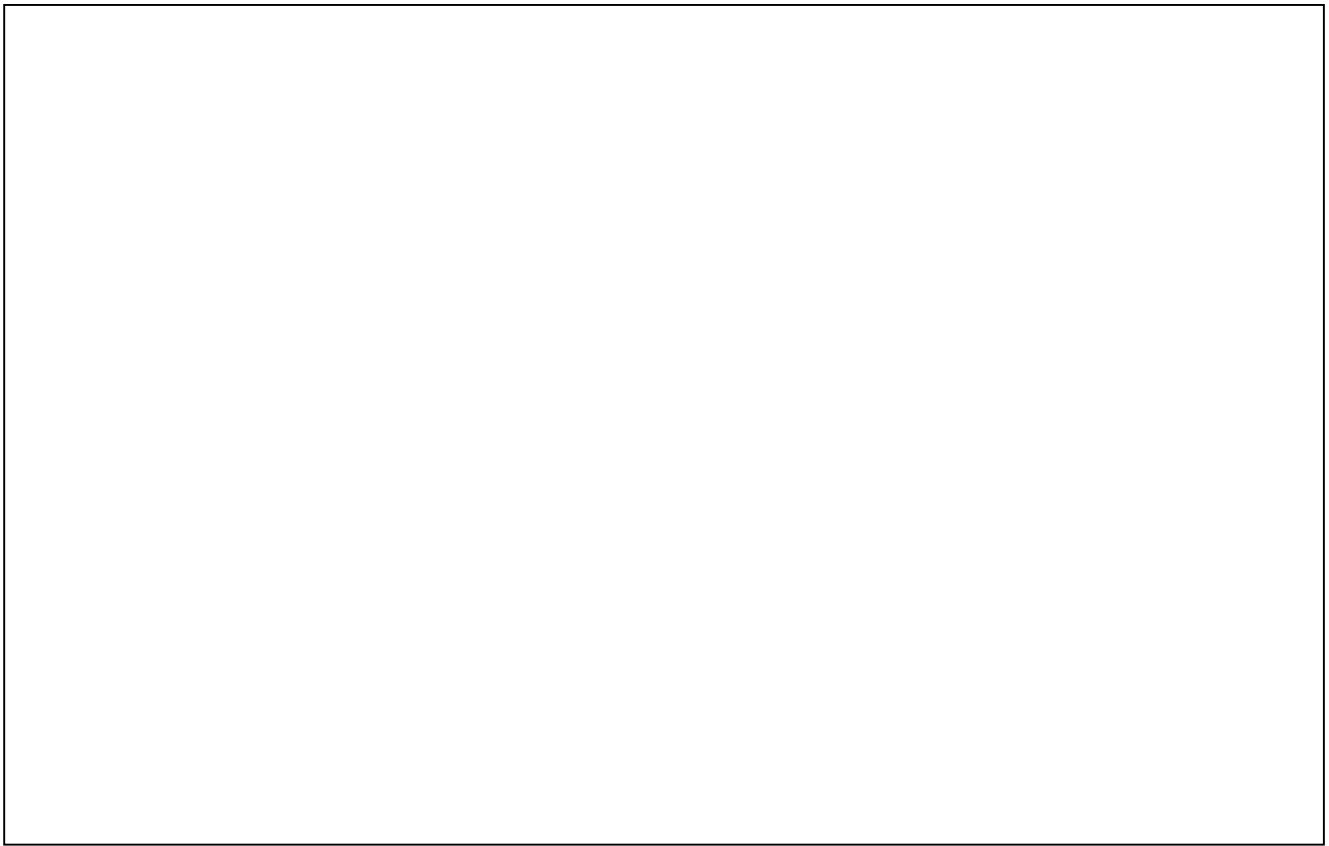
Placement of a camera in front of
the subject.

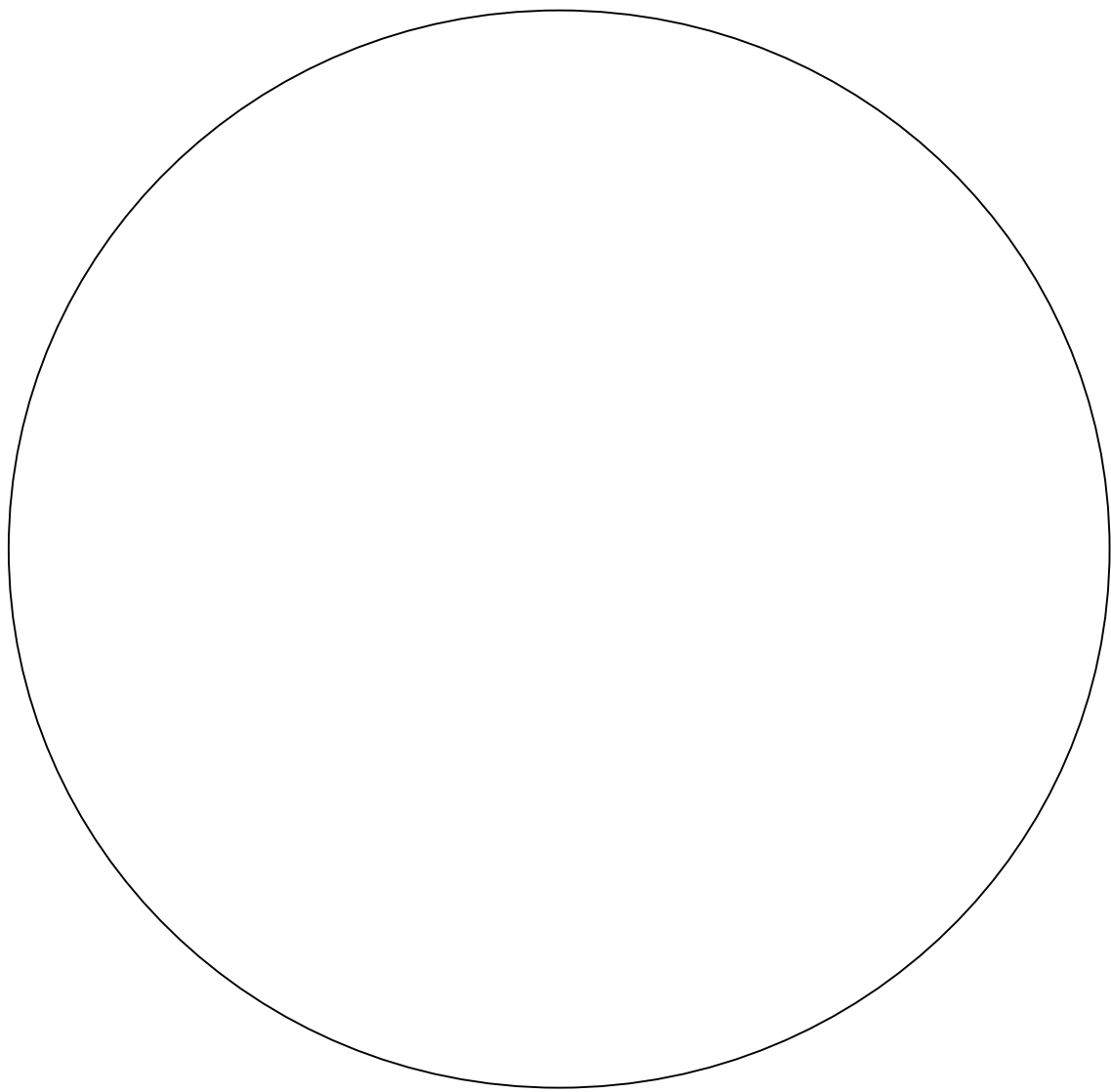
Subject:

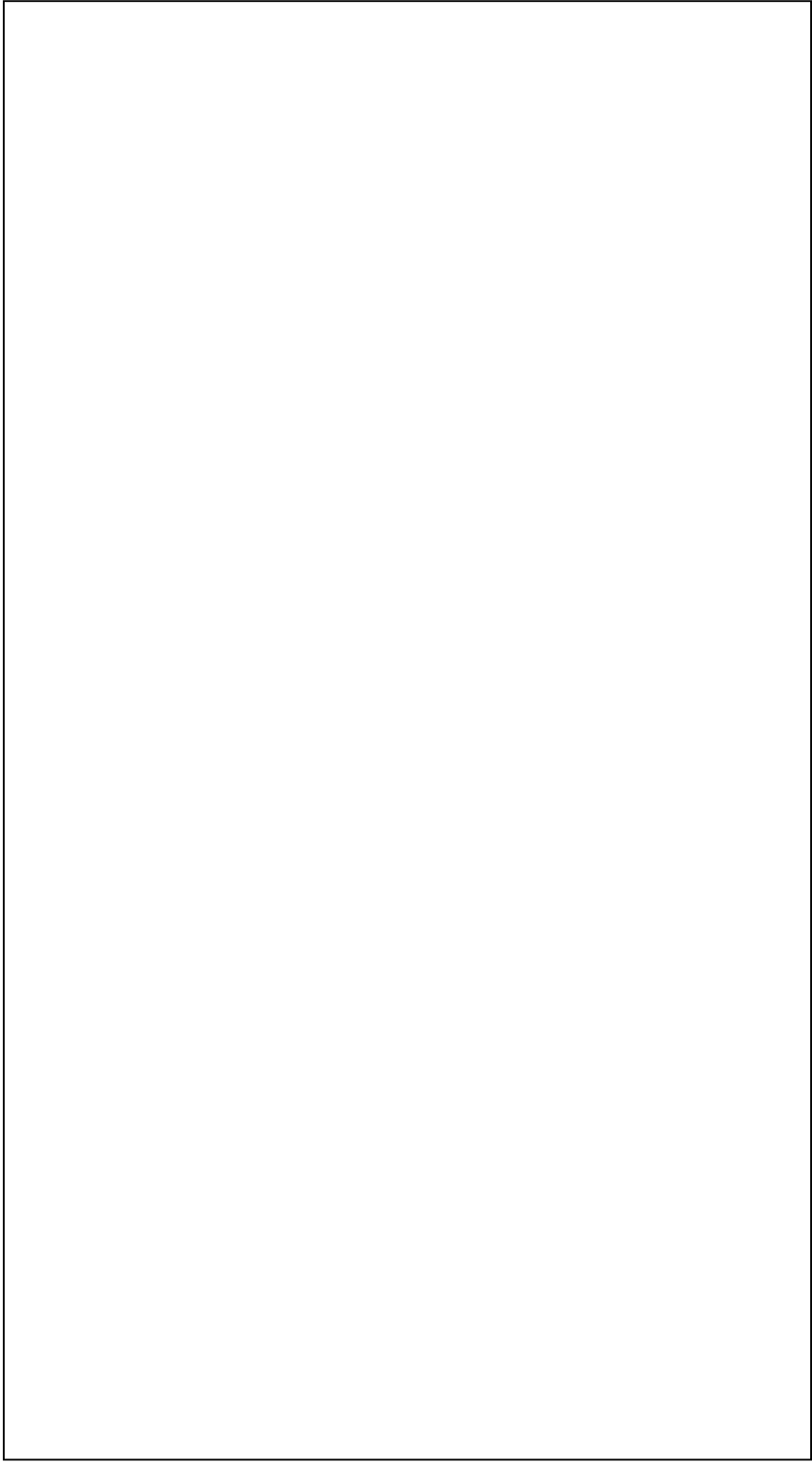
The main idea or object in a piece of artwork.

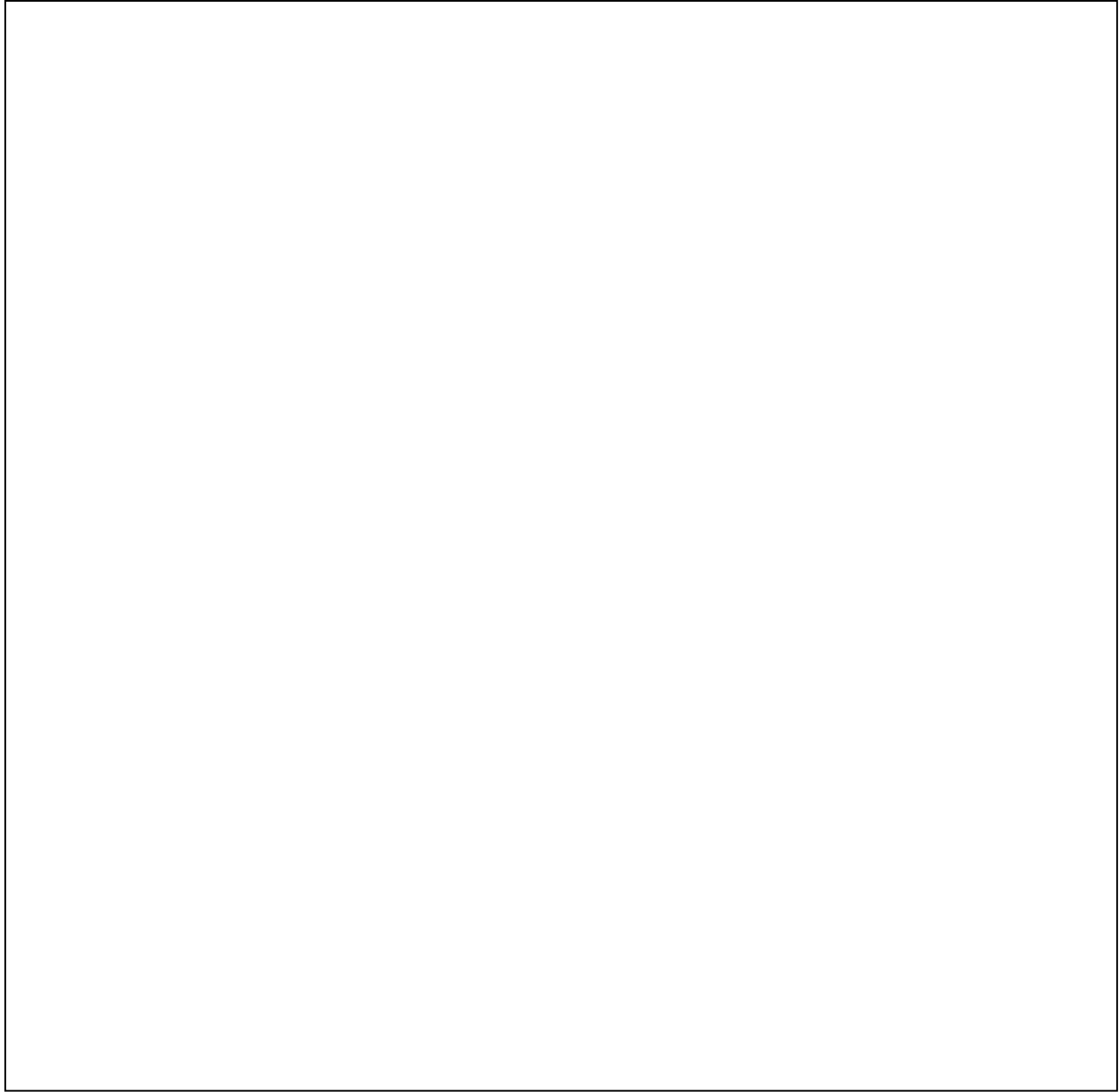
Vantage Point:

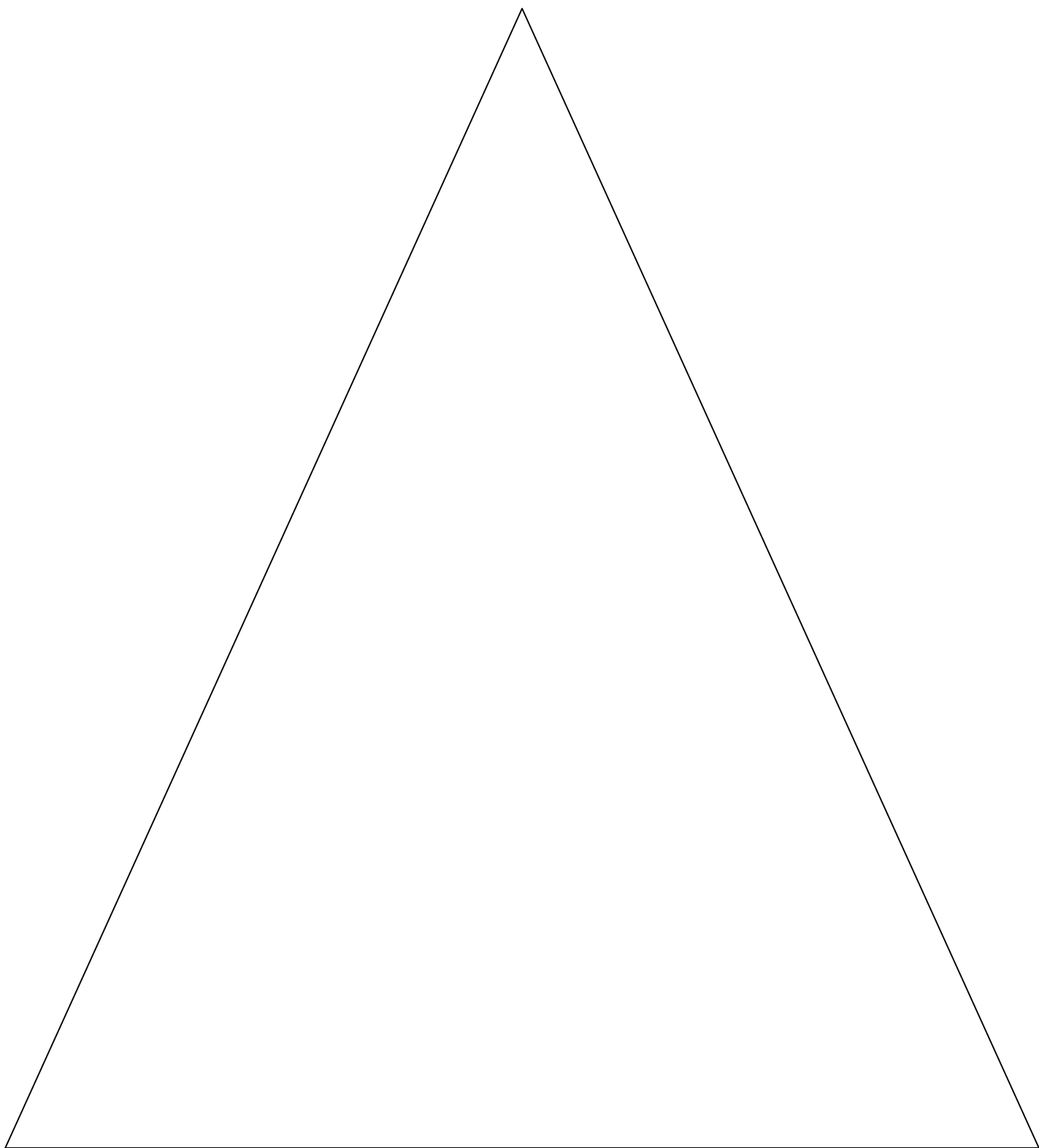
Where the camera is placed to take the photograph. The relationship between the camera and the subject. For example: Is the camera placed at, above, or below eye level?











WILLIAM D. CANNON ART GALLERY

The Cannon Art Gallery is a program of the Cultural Arts Office/City of Carlsbad



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